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On the Employment of the Orchestra in Church Music.

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(From the London Musical Standard)

The following is the text of a paper recently read at the London College of Organists, by the able Honorary Secretary:—

* * * * In calling to the aid of the church, such a powerful and fascinating element as that of orchestral coloring, it is well to remember that the highest utterances have ever, and must ever, proceed from human voices. Again, it is evident that the vast and varied powers of the orchestra must always be held subordinate to the noblest function of religious music, the reverent and fitting expression of the words; the enunciation of the words, aided but not created by the music, being an act of worship, and not a mere performance of artistic labor. Further, it is clear that the calm depths of organ tone must ever permeate and modify the brighter colors of the orchestra in church. In the proper employment of the organ as an essential element of the church orchestra, it will be shown that composers have, to a serious extent, failed to recognize its large and profoundly reflective powers, by assigning to it, in such combinations, but a poor and almost completely secondary part. The saying that the organ is a king and the orchestra an emperor, and that they cannot well occupy the same territory, has, under certain circumstances, some force in the concert room; but surely both king and emperor may fittingly aid, side by side, in the worship of the King of kings. Indeed, such a companionship is necessary to accompany the noblest forms of worship music. Let me now say a few words on the apparently divergent, but really convergent functions of the organ and orchestra; the complete harmonization of which in Divine Service will be, we all trust, the glory of some future school of sacred music. In the organ we find a grand body of earnest, but not exciting tone, a profound depth and calm produced from its large array of evenly blown pipes. But in this very mechanical evenness of tone surface, this fixed pressure of wind, while tending to produce in the listener's mind deep reflective thought, self abnegation, and that sublime uplifting which comes from the contemplation of masses of calm, evenly piled colors or tones, there is an absence of emotional warmth, a coldness which must be modified before the highest conditions of art are realized. In the orchestra we find every single note has had the concentrated expression of a mind engaged in its production. Here, then, we stand before a magnificent musical vitality, overflowing and glorious with the never ending transmutation of thought into tone and tone into thought. Now this life in the orchestra, under certain circumstances, is in excess of our requirements, and begets restlessness, and such is the case in church. There the living idioms of the orchestra become its difficulties, and the colder and far less perfect mechanism of the organ becomes, in the hands of thoughtful men, its source of peaceful, reflective power. So it appears that we want the orchestra in church, to carry in its living sounds, emotion, earnestness, and devotional warmth; the duty of the organ being the supplying of reflective, self-sacrificing thought and devotional calmness. Thus we call to the service of the Most High, the two musical chiefs; neither of them servant to the other, but each

in his distinct place. Now, I would repeat, composers have not generally done justice to the distinct powers of the orchestra and the organ: in degrading the latter to a condition of servitude by only calling upon it to support the band, rarely seeking to develop its higher capabilities, and its modifying influence over the often too strongly expressed individualities of the orchestra. Another subject must be considered to some extent, before we can satisfactorily examine the influence and position of the orchestra in church music. I allude to that great subject, the difference in religious thought and impulses of faith, which, broadly speaking, has since the Reformation separated the Saxon from the Celtic nations, and which is expressed imperfectly in the two words, Catholicism and Protestantism. While the worship of the Celtic race, as observed in the ritual of the Roman church, has ever sought to express itself in realism, gorgeous ceremonial and powerful emotional art, the Saxon people incline to adore the Maker of all with a simpler, calmer faith, of which the strongest outcome is the spirit of Puritanism. It is, indeed, a matter of history that the orchestra has been the favored expression of Catholicism, as the organ has been the chosen medium for the musical worship of Protestantism; even though both orchestra and organ have been largely used together in both of the two great divisions of the western church. The cause of these preferences can be clearly seen by comparing the emotional realism of the Roman church with the calm, philosophical, religious thought more peculiar to Protestantism, and by remembering how the distinct characteristics of the two musical powers adapt themselves specially and severally to the expression of the two schools of religious feeling. Yet, there are so many idioms of praise and prayer which touch all in common, and which are to be most powerfully expressed by the combined musical forces, that we must accept the conclusion that such a combination is the loftiest illustration of the musical worship of the church universal.

As a corollary to these remarks upon the two large types of religious impulse and their musical expression, I will in passing call your attention to the distinct styles of organ playing to be found, say, in Catholic France and in Protestant Germany. I do not propose to inspect the music of the Ancient Jewish Church in the course of these remarks, because the organ then had no well defined existence, and further, though the Jews may have possessed a school of sacred orchestral music of power and eloquence, their instrumental combinations were, so far as we know, of an elementary kind. But we learn at least from the Bible that the orchestra, primitive as it then was, had from early times been engaged in the coloring and deepening of religious music, and that such use of orchestral instruments had the highest sanction. Considering the difficulties and persecutions which on all sides met the Christian church in its earliest years, we may safely conclude that its musical services, as is still the case in the Eastern churches, were sung with little or no instrumental accompaniment. Nor was such assistance greatly sought until the organ was considerably developed. It has been observed that music is the one art which has grown up with the Christian religion, and it might be added that the organ is the one instrument which has grown up in the church, and still remains the grandest single-handed exponent of the best worship thoughts which have as yet been assigned to any musical instrument made by hands. We read that even

before the labors of St. Ambrose in the Western church in the establishing of the authentic Plain Song modes, the congregations of the churches in Asia were instructed by a Council held about the year 360 to leave certain portions of the Service music to be rendered by the trained choirs. Such a regulation would be taken a proficiency in the choral department, at least commanding the respect and consideration of the ecclesiastical authorities; but we lack evidence as to the character of the music used. The probabilities are that it was borrowed from Hebrew sources, and possibly may occasionally have been adorned and strengthened by the accompaniment of instruments.

For centuries little or no progress was made in the application of instrumental music to the service of the church, and we must take the gradual introduction of the organ during the eighth and ninth centuries as the starting point of the history of instrumental church music. Our old friend Sir John Hawkins in his "History of Music" notes a few particulars from various authorities bearing directly or indirectly on our subject. About the year 740 the use of the Roman Plain Song, then esteemed as the purest in the Christian world, and the employment of instrumental music, spread through France under the fostering care of Pepin, the father of Charlemagne, and by the direct encouragement of the then Pope, Stephen the Second. Now, though we have no information as to the nature of the instruments used, or respecting the music performed upon them, it is, I think, safe to conclude that they were used in the Services of the church, remembering the then existing power and splendor of Rome, the marked efforts of the clergy to avail themselves of the best obtainable musical effects, and the strong probability that the instrumental music just spoken of was introduced into France by the train of learned ecclesiastics accompanying Pope Stephen during his long sojourn in France. I am here reluctantly compelled to acknowledge the existence of an antagonism, or rather rivalry, between the organ and the orchestra which even now remains. During periods in which the mechanism of the organ has been rapidly improved, the orchestra has been kept more in the background, or banished entirely from the church. Such was the case about the period of which I have just spoken, when the advance in organ building greatly raised the king of instruments in the estimation of the Christian nations of the west, and enabled it substantially to assert the calm grandeur it still can best express. Not only did the organ practically keep other instruments out of the church during the middle ages, but we find the orchestral use restrained in Germany from shortly before Bach's time, when an illustrious race of organ players arose, and in their way an equally famous race of organ builders were at work. Similarly we note that the brilliant and splendid organs built in Paris, and in many of the chief towns of France and Belgium, during the last 50 years have rather displaced than assisted the once numerous orchestral services in those countries; and it is hardly necessary to remind you of the successful crusade of the organ against the instrumentalists in almost every town and village in our own country during the same period.

Now turn back to the consideration of the state of instrumental music before the Reformation, when the broad lines of demarcation in the practice of religion were as yet only dimly shadowed forth. It would seem that the organ enjoyed for several centuries a nearly undisturbed monopoly in the field of church mu-

sic; and it was probably not until about the beginning of the sixteenth century that these instruments were fairly enlisted into the service of the church. Further we may conclude that the instruments gradually being introduced at this period were all of the wind family, as the string bow instruments do not appear to have found their way into church until something like a hundred years later still, when the modern art of orchestration came into existence. Cornets and sackbuts were the first instruments employed to join the organ. The first named instruments played for generations very important parts in the church orchestra. They were commonly made of wood covered with leather. The tone, which was coarse and uneven, was produced from a conical mouth-piece, and the notes of the scale were chiefly regulated by the stopping of notes with which the body of the instrument was perforated. The highest pitched member of the family was the zincke, and the lowest toned of the group enjoyed from its curved form the distinctive name of the serpent. This specimen, by far the best in tone, has come down to our own day, being, I believe, last written for in the score of Mendelssohn's "St. Paul." Some of you may remember that two serpents were, not many years ago, employed in the orchestra of the Sacred Harmonic Society. According to the authority of Kircher, a species of cornet was used by the Jews. We know that several members of the family were in use until towards the close of the seventeenth century, and the serpent is still to be found in a few old French towns, accompanying the Plain Song; though generally it has now given way to the ophé-cleide and sax bass tuba or euphonium. Probably such a length of service in the church may be equalled by that of sundry members of the trumpet family. The sackbut, bass trumpet, or to use the modern word, trombone, is one of the most ancient of musical instruments, and was for a long period the almost invariable companion of the cornet. Doubtless these instruments were at first only employed, as indeed the limited and imperfect regals and organs were, in strengthening the Plain Song in the unison. Afterwards it would seem that the early simple counterpoints, first assigned to the organ, were also given to the cornets and sackbuts. One is disappointed not to find any notice of the instrumental use in the accounts which, however, are but slender, of the Annual Festival of Minstrels instituted in the reign of Richard the Second at Tutbury, and continued for several centuries. Divine service in the parish church was a leading feature of these meetings, and I think we may assume that the instrumentalists were not silent at such special Services. A ray of light comes from Canterbury Cathedral, in the statutes of which provision was made for players on cornets and sackbuts. Records of high and solemn Services held in this Cathedral shortly after the Reformation specially dwell upon the impressive music of the "voices, organs, cornets, and sackbuts." History has recently been repeated at Canterbury; for the present esteemed organist, Dr. Longhurst, introduced brass instruments to strengthen the vocal parts at a Choral Festival.

The services in the Pope's chapel were in the sixteenth century, as they have been ever since, almost entirely vocal, though it appears that great ceremonials in St. Peter's were characterized by the employment of wind instruments, as is still the practice on Easterday, and upon other Festivals. The mighty genius of Palestrina, in raising counterpoint to be one of the most exalted of musical expressions, did not seem to contemplate the want of an accompaniment; and the Roman ecclesiastics, like the authorities of the Greek church, probably considered that the most devotional musical utterances must be breathed forth by highly trained and unaccompanied voices. This opinion has since been entertained by many thoughtful musicians; and at present there is a movement in Germany which has gained the ex-

pressed approval of that great master of orchestral resources, Wagner, for the banishment of instrumental music from the church, and the restoration of the pure vocal counterpoint of the early Italian school. We can hardly conceive the spiritual, delicate texture of Palestrina's Masses being decently expressed by the coarse, blaring tones of the cornets and sackbuts of his time. However, about this period, orchestral effects were beginning to command attention. The violin had attained its perfect form; the group of viols were getting massed together; from the ancient typical instrument, the chalemeeau, had sprung the double reeds, the oboe, bassoon, and several intermediate members of the family, and the different flutes were already much used. According to an Italian writer who described the Low Countries in a work printed at Antwerp in 1556 and in 1581, not only was vocal music then greatly advanced in Flanders, but instruments were handled with great skill and played in harmony. The services in Antwerp cathedral, and other great churches of the rich and highly cultivated Low Countries, were orchestral from an early period. In 1570 a Spanish Dominican, Thomas à Sancta Maria, wrote probably the oldest treatise on orchestration which we know of. He, at some length, refers to the existence of harmonized instrumental music.

Still the old instruments held their places for a time. Upon a state occasion in the reign of James the First, of England, anthems were sung in the Chapel Royal, to the accompaniment of organs, cornets, sackbuts, and other excellent instruments of music; these last being very likely string bow instruments, just then finding their way into the church orchestra. Again, we note that Charles the First heard service in Oxford cathedral, accompanied by a combination of instruments like the one just referred to. Further, we learn that in the dearth of trained boys' voices, immediately after the Restoration, cornets were used to specially sustain the upper part. Before I dismiss this ancient and useful instrument I should add that its tones bore no resemblance to the shrill mutation stop found in old organs under that name. The old cornets produced a body of firm, hard tone of medium pitch for the most part; the highest member, the zincke, not being much employed. Upon the establishment of orchestral harmony, we have to contemplate a remarkable feature in the treatment of the various wind families. Each representative instrument was one of a group of different sizes, and consequently of various compasses; thus there was the oboe, the tenor oboe, now called the cor-anglaise, the tenoroon, or baritone member of the set of double reeds, the bassoon, and later on, the contra fagotto. Similarly with the flutes. Certain members of each family, being found ineffective and difficult of performance, were in time rejected; thus the modern orchestra has only one complete group, that of the strings. Of the trumpet family, we have, with the trumpets and three of the trombones, also a fairly represented interest. Now the old plan of employing whole families of instruments suggests considerations of importance in connection with our subject. A sedate, serious breadth of tone could thus be produced; an assimilation to the calm even registers of the organ, a special adaptability for contrapuntal writing, and a comparative absence of that restless change so incessant in modern orchestration, were among its advantages. True to his contrapuntal, and I should add, organ instincts, John Sebastian Bach employed family groups in his church oratorios and cantatas, and he was the last composer of distinction writing in this manner. The wealthy ecclesiastical establishments largely encouraged the employment of instruments, both in and out of church. We can, to some extent, realize what could be done at a festival, in the account of the reception at a convent in Ferrara, of Margaret of Austria, and Philip the Third of Spain in 1598. The voices of the nuns were accompanied, at a sort of concert, by violins, viols,

double harps, harpsichords, lutes, flutes, cornets, and trumpets. Not a bad array to place in the hands of a master of orchestration! I may observe that the double harps mentioned were instruments of limited capacity, and as a matter of curiosity that the lute, the original of the guitar, appears for, I believe, the last time in the score of one of Handel's earlier oratorios. The use of instruments in harmony progressed rapidly in the latter half of the sixteenth century, as we might expect in a period of such splendid contrapuntal activity. At the Reformation the ritual of the Roman church was in the zenith of its ceremonial splendor, yet the orchestral use was still confined to the primitive wind instruments. It is further remarkable that the religious struggles of the time did not check the growth of church music, though the spirit of the movement did in the end place music somewhat in the background. No greater proof of the earnest love of the English people for the art can be shown than the speedy employment of choral worship in the reformed church, and the resumption of choral service at the restoration, with, in high places, the frequent addition of orchestral accompaniments. It was not until long after the Reformation that the growing spirit of Puritanism was able to stifle choral worship with its attendant instrumental acclamations. In fact the nation, convulsed with religious agitation, found it easier to modify doctrines and to change practices than to give up choral worship.

[To be Continued.]

The Late Henry Phillips.

(From "The Athenaeum.")

The death, at Dalston, on the 8th inst., of the once famous British baritone-bass, Henry Phillips, who for more than forty years occupied such a prominent position in the world of English opera, oratorio, and concert, requires more than a mere passing notice. He was a Jew by birth, if not by persuasion; his mother, once a singer at Vauxhall Gardens, was of German extraction; his father left him destitute at an early age. Henry Phillips was born in Bristol on the 13th of August, 1801; his parents at that period were acting in that town and in Bath. The son was scantly educated, but at nine years of age it was discovered he had a voice. He was called the "singing Roscius," and his first appearance on any stage was at Harrogate, when he sang the "Bay of Biscay" in character, with the set scene of a storm. His success decided his future career. He accompanied his father and mother during their theatrical tours in the North, singing at concerts. Taken to London, the youthful singer found a friend and teacher in the late Sir George Smart. His *début* in London was at the Haymarket Theatre, as the Robber's boy in *The Iron Chest*, the Sir Edward Mortimer being Charles Young. The next season he was with his father at Drury Lane, and sang in the music of *Macbeth*, receiving lessons from Mr. Leoni Lee, and Mr. Price, chorus-master of the theatre. He then made the acquaintance of Mr. John Barnett, the still living composer of the *Mountain Sylph*. With Edmund Kean, in Maturin's tragedy of *Bertram*, Henry Phillips played as a page in the tragedy. When his voice broke, at sixteen, he essayed the career of an artist, being fond of sketching, and Ackerman employed him to color engravings; but he contrived to practise on a piano-forte, and wishing to imitate three bass singers of that time, George Smith, Higman, and Tinney, whose voices went down to D and double C, he tried to force his organ to the low notes of Handel's songs, but Nature would not have it, and made him a pure baritone. Lord Byron noticed his talent in the green room of Drury Lane, as also did Dr. Kitchener; and the late Dr. Arnold, of the Lyceum, engaged him as chorus-singer. At that theatre he was articled for two years to Broadhurst, the tenor, who introduced his pupil to the dinners of the city companies. His voice, from being a light baritone, got gradually down, and he acquired the compass of a baritone-bass. From the Lyceum he went to Covent Garden, appearing as a Dutchman in Bishop's opera, *The Land of Java*, and singing in the still popular glee, "Mynheer Van Dunck." Fortunately he fell into the hands of Sir George Smart, who, surprised that Phillips could sing the tenor, soprano, and contralto songs as well as the bass

ones in the *Messiah*, became his firm supporter. His *début* in oratorio was eminently successful, and he sang at the Lenten sacred concerts at Drury Lane and Covent Garden. He appeared as Artabanes in Dr. Arne's *Artaseres*, with Miss Paton (Lady W. Lennox, and Mrs. Wood afterwards), Madme. Vestris and Braham. This led to his engagement at the Lyceum as principal bass when Hawes was the musical director, who, with Arnold, the proprietor, had the courage to produce Weber's *Der Freischütz* for the first time in this country. The rôle of Caspar, being regarded as an acting part, was given to a tragedian; but Phillips, who was Rollo, also sang the music of Caspar. On the first night of the opera (July 20th, 1824), *Der Freischütz* was a failure, but eventually a dance which Phillips introduced at the end of each verse in Caspar's drinking song saved the work, and this dance was imitated from a war-dance of American Indians. From that time the name of Henry Phillips was associated with opera and oratorio. He for years had the first place at the Lyceum, Covent Garden, and Drury Lane; he was engaged for every provincial festival; he was the leading bass at the Ancient and Philharmonic concerts; in short, no programme of any musical entertainment, private or public, was considered complete without his being engaged. He created the chief characters in his line in all the operas, native or foreign, for many years, and he distinguished himself in music of every school, Italian, German, French, and English. His reputation spread in every direction; no *Messiah*, no *Israel in Egypt*, no *Creation* without Phillips. He revived the songs of Purcell; composers of note, such as Spohr, Mendelssohn, and Neukomm, wrote specially for him; he also composed for himself, and gave lectures on Hebrew melodies. His farewell concert was given in St. James's Hall, on the 25th of February, 1863, at which he had the aid of every artist and composer of note then in the metropolis. In 1864, he published his *Musical and Personal Recollections during Half a Century*, in two volumes. He sang afterwards in the provinces occasionally, and resided for some years at Edgbaston, near Birmingham, but latterly he lived at Dalston. He was present at the inauguration of Balfour's statue in Drury Lane Theatre, September 25th, 1874, for he had sustained the bass parts in all the operas produced by that composer, as well as in those of the late Edward Loder, Mr. John Barnett, Sir Julius Benedict, Mr. Hatton, the late Wallace, Mr. G. Macfarren, etc.; but he was not fortunate in his own opera, *The Harvest Queen*, brought out on April 22nd, 1838, at Drury Lane. He was a very remarkable artist, the legitimate successor of Bartleman. His voice was of the richest and most sympathetic quality, and in the ballad style, accompanying himself on the pianoforte, he was unrivalled; he was truly great in his own walk, and, if his class as a singer in the lyric drama and in oratorio was not the first, he was, at all events, the first of his class. He was the connecting link between the singers of his generation and those of the past; and, if his tendency towards the music of his period was too pronounced, no artist has ever done more to popularize Handel, Haydn, and other ancient masters.

Tschaikowski's Romeo and Juliet.

In speaking of the Crystal Palace Concert of Nov. 4, the *Athenaeum* thus refers to the Russian composer's programme-overture on our Shakespeare's exquisite love-drama:

"In the *Athenaeum* of the 18th of last March, No. 2,525, a brief reference was made to the music of Russian composers, in the notice of the first performance in this country of a pianoforte concerto by Peter Von Tschaikowski, for the introduction of which remarkable work London musical circles are indebted to Mr. Dannreuther, who played the pianoforte part. When expressing the opinion that the concerto ought to be repeated, we added that other compositions by the same hand might well be imported. Such was the case on the 4th inst., when the Saturday afternoon programme included the Overture to *Romeo and Juliet*, which is not the only Shakspearian subject set by Von Tschaikowski, as he has also chosen the *Tempest* for fantasia.

"As no key has been supplied by the composer to his selection of scenes from the tragedy, the Sydenham audience had to trust to their imagination to realize the musician's intentions. Naturally enough amateurs acquainted with the poetic and dramatic symphony, with solos and chorus, by Hector Berlioz, instituted a comparison between his treatment of the story and that adopted by the Russian professor. And this comparison was the more suggestive, inasmuch as the production of Tschaikowski neither in form nor development can rightly be called an overture. It is more of a free

fantasia than a prelude to a drama, and the most correct title, to give a right idea of the orchestral piece, would be the designation, "symphonic poem," employed by Dr. Franz Liszt. The general tone of the overture is so stormy that the tale of the *Tempest* seems to be illustrated, rather than the love-strains of *Romeo and Juliet*. It may be assumed that the street combat of the Montagues and Capulets, the *fête* at the mansion of Juliet's father, and a dirge at the ending of the tragedy, were predominant in the fancy of the Russian composer. There is, in fact, more power than pathos in the overture. Programme music it is, of course. If the technical treatment be examined, the evident resolution to be original—the determination to assert individuality—cannot be mistaken; and this ambitious tendency alone will suffice to create interest in this aspiring composer. Are we to look to the *Xen* for the coming composer? It is not impossible; for both the concerto and the overture are evidence of the existence of an original thinker, who defies rule and note when he has effects to achieve. His overture does not terminate in the starting key of F sharp minor, but it ends in B major; this is not without good precedent, but still it is not orthodox. His blending of instruments has some novel points, and he turns the stringed, the wind, the percussion, indeed, all the resources of modern orchestration, to full account; he employs the harp, not in isolated passages, but as if it constituted a portion of the regular band; cymbals are also put in requisition. The overture is unusually long, and there is this peculiarity, that often when a close is expected, fresh imagery is heard, as if the composer had some additional incident of the tragedy to treat, so that the overture comes to a sudden termination, after more than one seeming coda."

Mr. Ebenezer Prout, in the *Academy*, speaks as follows:—

"The second novelty was Tschaikowski's overture to *Romeo and Juliet*, which had not been previously heard in England. The Russian musician is undoubtedly one of the most original living composers. His overture, which is of symphonic proportions, taking nearly twenty minutes in performance, is avowedly an illustration of Shakespeare's tragedy. It is full of most charming and poetical ideas; but it is so absolutely novel both in thought and treatment that, except by a small minority of the audience, it altogether failed to be appreciated, and was received coldly, and even with signs of disapproval. Special praise ought to be given to Mr. Mann, for securing a really magnificent rendering of a most difficult work. No such performance could have been heard elsewhere than at the Crystal Palace."

The fact is that (rightly or wrongly, we have no pretension to decide) the overture was very ill received. That it came at the end of the concert is true; but the same place, with very different results, has often been given to masterpieces by Beethoven, Mendelssohn, and others. For ourselves we were not among "the small minority of the audience," and failed to appreciate Tschaikowski's work. The Russian composer may be possibly the coming Beethoven; but, as Liszt makes coming Beethovens by the dozen, we prefer to know something more of Tschaikowski before venturing up in a decided opinion. What, by the way, is the opinion of "G." on this same overture? We should like to know, because everything he does not himself choose to write about, in the admirable analytical programmes of the Crystal Palace, we are greatly inclined to suspect. We doubt, indeed, if "G." would feel moved to dignify the subjoined gallimatics with the title of theme:—



Yet "E. P." (Ernst Pauer?) so styles it in his analysis. To our ear it sounds hideous. Perhaps it is intended for a "Leitmotif." Oh, Wagner! Wagner! Thy most devoted apostles must admit that thou hast led astray divers aspiring gentlemen who possess not a tinge of thy farsightedness, and yet think they can do as thou dost, and as estly—unhappy gentlemen! And thou, Wagner, art unhappy; for thou art besieged of parasites, who fallen on thee, to thine own detriment and ours—"Oh, man of genius!"—why didst thou encourage them to begin in F sharp minor and end in B major, and permit their historiographers to cite thy much beloved Mendelssohn, whose *Athalie*, it is true, begins with one of thine adored Hebrew synagogue tunes, in F, but is bodily in D minor, and therefore has every right to end in the major of that same key? And why—exterminator of the "tone families!"—dost thou allow thy disciple (who has read Haeffer) to compare Tschaikowski with Beethoven, because his overture is long and so is Beethoven's? True, as "E. P." (Ernst Pauer?) says, "he suddenly flattens his A;" but any tyro can flatten his A; and true, as the more straightforward *Athenaeum* asserts, "he defies rule and note, when he has effects to achieve" (what "effects" may signify in this particular instance is left to the imagination)—as if to "defy rule and note," and "the determination to assert individuality," were evidences of "an origi-

nal thinker." At that rate, any one who disregards, or is ignorant of, the grammar of his art becomes "an original thinker." Save us from such original thinkers! The late Dr. Gauntlett was wrath about the indiscriminate employment of the term "enharmonic." What would he have said to the phrase "enharmonic modulation," made use of by "E. P." in his Tschaikowski elucidation? "I hate the wise man to himself unwise," says Euripides; and so might have said Dr. Gauntlett (alluding to quite a different matter); for when, erewhile, he smote "our analysts" under the fifth rib, he did it with a stern sense of duty. But what, again, would the iconoclastic doctor have said to one who, acquainted with all the devices of art, from counter-point downwards, as is "E. P.", yet takes up cudgels for men that set every one of them at defiance. When Dr. Gauntlett said, "the illustrious Verdi," he meant it; just as he meant it when he smote "our analysts" under the fifth rib. Peace to his manes; for he could not "Think one thing, and another tell."

The words of Theognis are in everybody's recollection; but why plough up Cyllarabis?—why continually cite Beethoven, whose field of thought and action, being sacred to the gods, was exempt from the plough? Between the men that are likened to Beethoven there is no sort of comparison; they are as inferior to him as lead to silver, brass to gold, anemone to rose, ape to man. Let Beethoven alone, and discuss the claims of our adventuresome new heroes on their own merits. The indiscriminate use of Beethoven's name in our actual criticism should be checked. It has occasioned, is occasioning, and must occasion, infinite mischief. That mighty spirit should be left to its repose, while dwarfs may wrangle o'er his grave. Tschaikowski and Beethoven! Liszt and Beethoven! even Wagner and Beethoven! O Nimini Pimini!

"Tam vacui capitum populum Phœnax putavit."

The Phœacians, by which we may understand the world at large, are after all not quite such credulous noodles. Mr. Ebenezer Prout forgets the ancient feud between Ombi and Tentyr. The Ombites worshipped the crocodile, the Tentyrites worshipped the ibis. Sane musicians worship neither; they worship Beethoven, their Jupiter Olympus; and, as the *Athenaeum* sly hints, in speaking of Mozart's great symphony, Jupiter will always be a cut above Wotan. Ahab and Jezebel may bow down to Baal, but, sooner or later, Elijah will have to be taken into account, and the test of fire must then resolve the question.

THEOPHILUS QUAKER.

—Lond. Mus. World.

Tamburini.

(From an original source.)

The above artist, formerly one of the leading celebrities of the Italian lyric stage, died at Nice on the 8th inst. He was born at Faenza, on the 28th March, 1800. He first studied the horn; under his father, a military bandmaster. But he soon abandoned that instrument to follow the career of a singer. When he was eighteen, he made his first appearance in Generali's opera, *La contessa di Colle Erbo*, in the little theatre of Cento, whence he went successively to Mirandola, Correggio, Piacenza, and Naples. From Naples he proceeded to Florence, Leghorn, Turin, Milan, Trieste, Rome, Venice, and Palermo. On the 7th October, 1832, he made his *début* at the Théâtre Italien, Paris, as Dandini in *La Cenerentola*. The beauty of his voice and his manner of using it at once rendered him a prodigious favorite with the Parisians, and for many years he sang regularly every season in the French capital. Among his fellow artists there may be mentioned Persiani, Grisi, Malibran, Rubin, Lablache, and Ronconi. In 1841 Tamburini returned to Italy. After visiting Russia and Holland, he again sang in Paris, where he appeared for the last time in 1855. In the following year he concluded his artistic career in London. For a considerable period before his death he lived at Sèvres, where he had purchased an estate. It was by the order of his physicians that he recently went to Nice.

Galignani announces the death at Nice, on Thursday last, of Antonio Tamburini, the celebrated baritone, in his 77th year. "He was the son of a bandmaster at Faenza, and at the age of nine years was engaged in an orchestra as a bugle player; but, a serious illness having obliged him to discontinue playing, he turned his attention to singing. He made rapid progress, and at eighteen made a

successful *début* at Bologna. He appeared in succession at all the principal theatres at Turin, Rome, Naples, Milan, and, in 1832, after having visited England, where he was warmly received, he appeared in Paris at the Italiens, in *Cenerentola*. For more than twenty years he continued a favorite with the French public, and as late as 1854 he sang in *Don Giovanni*. He had acquired a comfortable independence, and retired many years ago to Sèvres, where he usually resided."

How Tamburini was esteemed in England, no frequenter of the Italian Opera can have forgotten. He began his career among us at Her Majesty's Theatre and ended it at the Royal Italian Opera. He was one of the long time "magic four"—Grisi, Rubini (afterwards Mario), Tamburini, and Lablache, besides being the father-in-law of that excellent operatic singer, Italo Gardoni.—*Mus. World.*

"The Messiah."

FRANZ'S ADDITIONS TO ITS ORCHESTRAL ACCOMPANIMENTS.

(From Sunday's Courier.)

The orchestral accompaniments of *The Messiah*, as they have come to us from the hands of the composer, sound poor and thin to ears accustomed to the wealth and richness of modern orchestras. Handel's score reveals no parts other than those written for the strings, oboes, trumpets and drums, the wind and percussion instruments being very sparingly used. It should be noted, however, that this light instrumentation is no proof of the poverty of orchestral resources at the command of the master in 1741. There are scores by Handel which include parts for flutes, bassoons, harps, harpsichords and horns, besides those which lay within the acclade of *The Messiah*. Furthermore, Handel employed a number of instruments, both stringed and wind, now unknown or unused. He was ready to use any utensil of a musical sort which would produce an effect—the brazen throats of cannon even being drawn into his service. This willingness, sometimes eagerness, on Handel's part is worth remembering when the purist rises to object to any emendations of, or additions to any of his scores. Schœlcher, Handel's biographer, maintains that "if the instrumental portions of Handel's oratorios, as they were executed under his direction, had not been burned at the destruction of Covent Garden Theatre, in 1808, we should doubtless have been astonished at their amplitude," adding that "a few scattered fragments serve to show that he sometimes added extra accompaniments." Be this as it may, Mozart thought it necessary to amplify the orchestration when, in 1780, the work was brought out at Vienna. The parts were then in existence and could, without doubt, have been easily procured. Mozart's additional instrumentation was, however, partly made necessary by the want of an organ in the Great Hall of the Imperial Court Library, where the oratorio was performed.

The mention of an organ carries us back to Handel, who, at all public performances of his oratorios, given under his direction, was accustomed to sit at the organ, by the aid of which he could, and presumably did, add the coloring not found in his score. His manuscripts are copiously noted with indications for the use of instruments for which no parts can be found. Schœlcher says that in the Buckingham Palace collection there is a score of the chorus *Lift up your Heads* with parts for horns, oboes and bassoons—written antiphonally, to agree with the choral responses—in addition to the string quartet. The enthusiastic biographer declares that the master's orchestration was in some instances very full—too full, if one may believe the gibes of the satirists. *En passant*, the unprejudiced reader would be amused to note the wonderful resemblance between these *paquinades* and those which Wagner has called forth a century and a half later. He cautions students against placing too great trust in the Walsh scores, the publisher being "used to economize the expenses of engraving by suppressing the accompaniments," while Handel, "to save time, only wrote the leading parts when he composed, leaving it to the copyists to multiply them according to his instructions." Whatever Handel might have done for the enrichment of his most famous work, the fruits of Mozart's labors have been of real value to the musical world. His score includes parts for flutes, clarinets, oboes and bassoons, for trumpets, horns and trombones, and for drums, all being additions to the original score. Besides these, he added in several instances parts for second vi-

lins and violas, altered here a violin to a flute part, there an oboe to a clarinet, and re-wrote entirely in some cases parts for first violins, for trumpets and for drums. It was rarely that Handel's forms or harmonies were disturbed, the additions in many cases following the figured bass as written by the composer. Sometimes there were gaps which had to be filled out.

Still, with all the pains, the work remains incomplete so far as the accompaniments are concerned. Or so, at least, it remained until about a year ago, when Robert Franz, at the express request of the Handel and Haydn Society, tendered to him through Mr. Otto Dresel, who was then in Europe, undertook the task of supplying the deficiencies of Mozart's score. The new score was received from Dr. Franz last spring. On examination and comparison with the Handel and Mozart scores it is evident that the Mozart method has been followed—that is, the figured bass has been worked out in parts for clarinets or bassoons, or both, in phrases where no wind instruments have been employed by either predecessor. In some instances, gaps, which Mozart had left unfilled, are closed up. In others, the entire coloring of the score has been freshened and brightened. The following list gives some idea of the extent of the additions and alterations. The numbers are from the Novello edition:

Two clarinets and two bassoons:

Part I. Numbers 2, 3, 4, 6, 7, 12 and 18.
" II. " 23, 26, 32 and 43.
" III. " 45 and 54.

Two clarinets and one bassoon:

Part II. Number 38.

Two horns:

Part I. Numbers 9 and 18.

The organ accompaniment has been written out for the string quartet in the following recitatives:

Part I. Numbers 8, 14 and 15.
" II. " 34 and 42.
" III. " 52.

A better man than Dr. Franz could not have been found. His studies of, and researches in, the works of Handel and of his great contemporary and fellow-country man, Bach, pre-eminently fitted him for the work. The accompaniments for several of Bach's oratorios and cantatas, and for many of Handel's operatic arias, have been made available for modern use by his new scoring. Three of Bach's works, sung in Music Hall last season, were so reconstructed by him.

There remain other improvements to be noted. These have been made by Mr. Zerrahn, and consist mainly of changes—in some cases quite radical—in the phrasing of the orchestral parts. It can not well be believed by any intelligent musician that so great a master as Handel should have permitted his string players to perform *staccato* against the *legato* movement in the vocal score. The unnatural effect of this mixed method—sanctioned though it may be by long usage—induced Mr. Zerrahn to newly phrase not only the string parts, but also those for the wood and wind instruments throughout nearly the entire work,—a long and tedious task, but we believe the result will amply repay the labor spent. A prominent feature of this improving—perhaps it would be more nearly correct to say this restoring—process is the reduction of orchestral and vocal parts to something like a uniform consonance in phrasing. The attentive listener will discover the use of the new method in the following numbers: Part I. Numbers 1, 2, 3, 4, 6, 7, 9, 11, 12, 17, 18, 20 and 21. Part II. Numbers 23, 24, 25, 26, 28, 32, 33 and 41. Mr. Zerrahn's work will make itself plainly felt especially in the choruses numbered 4, 7, 12, 21, 26 and 41, and in the soprano solo numbered 18. In adapting the organ accompaniment of the recitatives for string quartet, Dr. Franz unaccountably overlooked Number 19, Part I. Mr. Zerrahn has, therefore, arranged it for the strings. He has also transposed it to a lower key in order that it may be sung by an alto voice, the change being completely justified, if not demanded, by the fact that the first half of the succeeding aria, Number 20, to which it serves as introduction, is, in accordance with long-established custom, assigned to the alto soloist.

The additions to, and emendations of, the score of Handel's best known work, of whose extent and importance we have endeavored to give some idea, will be heard for the first time in public on Christ mas eve, when the Handel and Haydn Society will give, under Mr. Zerrahn's direction, its sixty-sixth performance of *The Messiah*.

F. H. J.

Music Abroad.

PARIS. "Great music all along the line," says *Le Ménestrel*, for Sunday, Nov. 26. The Société des Concerts of the Conservatoire that day celebrated its fiftieth anniversary by the Heroic Symphony of Beethoven, which formed a part of the Society's first programme half a century ago. The other selections (this time) were: *Adoramus te*, Motet with out accompaniment, by Palestrina; Overture, *Mélusine*, Mendelssohn; Chorus of elves in Weber's *Oberon*; Symphony in D, Mozart. The concert was conducted by M. E. Deldevez.

At 2 o'clock on the same day, at the Winter Circus, was the sixth Popular Concert of M. Pasdeloup. Programme: Symphony in G minor, Mozart; Rec. and Aria from *Fidelio*, Beethoven, sung by Mlle. Krauss; *Dans la Forêt*, Symphony, by Raff; Serenade, by all the strings, Haydn; Finale of 2nd act of the opera, *Sigurd*, by E. Reyer (symphonic prelude, recit., air, recit.,) sung by Mlle. Krauss and M. Vergnet; Overture to *Oberon*, Weber.

Same day and same hour, fifth Concert at the Chatelet. Programme: "Surprise" Symphony, Haydn; Overture to *Mazepa* (redemanded), Georges Mathias; Offertoire from the Mass du Sacré Cœur (1st time), by Gounod, under his own direction; Air du Ballet from *Iphigenia in Aulis*, Gluck; "Danse Macabre," Saint-Saëns; Andante and Variations, Scherzo and Finale, from Beethoven's Septet. Conductor, M. Ed. Colonne.

The fifth Popular Concert was made notable by a remarkably fine performance of Schumann's *Manfred* Overture; by the first Orchestral Suite of J. Massenet; and by the successful début of a young violinist, M. Paul Viardot, son of the great cantatrice, and pupil of Léonard, who played the Mendelssohn Concerto "with much taste and charm."

M. Edouard Batiste, one of the oldest Professors at the Paris Conservatory, died suddenly on the 9th inst. He was born in 1820, and for a time was a Page of the Chapel under Charles X. After 1830, he was sent to the Conservatory, where he studied solfeggio, harmony, the organ, counterpoint, and fugue. He was a pupil of Halevy's. In 1836 he was nominated a professor, so that he held that position for forty years. For more than half the time he was organist at the church of Saint-Eustache. He belonged to an artistic family. His father was a favorite member of the Théâtre-Français, and his nephew is M. Léo Delibes.

The Paris Association of Artistes-Musiciens was, according to custom, celebrated the 22nd Nov., St. Cecilia's Day, in the church of Saint-Eustache. M. Gounod's new mass, the *Messe du Sacré Coeur de Jésus* conducted by the composer himself, was performed on this occasion for the first time. The proceeds of the collection will be handed to the relief fund of the Association.

WIESBADEN. The winter season has made a good beginning, and great activity is manifested in musical circles. Besides the two concerts a day of the "Kuronster" (one of the two being, every Friday, a Symphony Concert), there are most interesting performances at the Theatre, where, among other works, Schumann's *Genoveva* and Grammann's *Mélusine* have recently been revived, and where Kretzschmer's *Volkswagen* is promised. The programme of the first Symphony Concert, under the direction of Herr Jahn, included Schumann's "Cäsar-Ouverture;" Pianoforte Concerto, Julius Buhts; Air from *Iphigenia*, Gluck; Funeral March from the *Götterdämmerung*; and Beethoven's A major Symphony. With one of the two novelties, namely, the Funeral March, the audience appeared more puzzled than pleased. The other novelty, namely, the Pianoforte Concerto, played by Herr Buhts himself, was loudly applauded, and the composer called on.

FRANKFORT-ON-THE-MAINE. The programme of the second Museums-Concert included Serenade, D minor, Volkmann; "Nachtlied," for chorus and orchestra, Schumann; Scenes from Marschner's *Hans Heiling*; D major Symphony, Beethoven; and a new work, "Meerfahrt," for baritone solo, chorus, and orchestra, by a hitherto unknown composer, named J. Heuchemeier. The vocalists were Mille. Gunzl, from Stuttgart, and Herr Hromadka, from Stuttgart.—On the 31st October, the members of Bühl's Gesangverein gave a performance of Mendelssohn's *St. Paul*. Among the singers were Mad. Hanfstangl-Schröder, Mille. Grund, and Dr. Gunz.

VIENNA. The following is Hellmesberger's Quartette evening programme for the season of 1876-77. I. Soirée, 16th November, 1876: Quartette by Mozart (G major), and Beethoven 'E flat, Op. 74. Volkmann: piano trio, B minor; solo, Herr Dör. II. 30th November, 1876: Brahms's Quartette, new; Bach, concert für 2 Claviers (C major); Schilf: Herr and Frau Jaell. Obligat, double bass; Herr Simandi; Schubert: Octett, clarinet; Herr Otter, bassoon; Herr Kränchenhagen, horn; Herr Schantz, double bass; Herr Simandi. III. 14th December, 1876: Quartette by Schumann (A major), and Beethoven (F minor). Brahms: Clavier trio, B major; solo; the composer. IV. 22d February, 1877: Quartette by Haydn (G minor), and Beethoven (B flat, Op. 130); Grädenier, piano quintette, new; solo; Herr Epstein. V. 8th March, 1877: Quartette by Herbeck (D minor), and Beethoven (B flat, Op. 18); Brahms, Clavier Quartette (G minor); solo; Herr Schenker. VI. Goldmark, Quartette, (B flat); Beethoven, Quintette, (C major).

The Philharmonic Society, under their famous leader, Hans Richter, publish their programme for the coming eight concerts: Bach, chaconne in D minor, orchestrated by J. Raff; Bargiel, three German dances; Beethoven, symphonies in D B flat and F; Berlioz, *Symphonie Fantastique*, overture to King Lear, and to the *Carnaval Romain*; Brahms's variations for orchestra on a *motif* of Haydn; Fuchs, serenade No. 2, for stringed instruments; Gade, overture to Ossian; Haydn, two symphonies; Herbeck, *Kläuslerfahrt*, in five parts for orchestra; Liszt, *Festklänge* symphony poem; Mehl, overture to *Adriën*; Mendelssohn, symphony in A flat, and fragments from the "Midsummer Night's Dream"; Mozart, variations for quartette and wind instruments; Schubert, symphony in C, and *divertissement Hongrois*, orchestrated by F. Liszt; Schumann, fourth symphony (D minor); Tschaikowski, overture to "Romeo and Juliet"; Volkmann, serenade No. 1 in C; Weber, overture to *Euryanthe*.

London.

CARL ROSA'S OPERA COMPANY. The production of the late Mr. Thomas Oliphant's English adaptation of *Fidelio* adds another to the fairly-earned successes of Mr. Carl Rosa at the Lyceum Theatre. We do not say that this adaptation is the best that could be wished; but it is by no means a bad one, and may stand favorable comparison with many other things of the kind that could be named. To hear *Fidelio*, moreover, as originally designed, with spoken dialogue, in place of accompanied recitatives, for which Beethoven was not answerable, is always agreeable. Beethoven, in short, is most welcome when left to himself. Had he intended the more familiar passages in his work to be set to recitative, he would in all likelihood have adopted the *recitativo parlante* of the Italians. At all events, any plan that hit his fancy would have been carried out more conformably by him than by any one else. *Fidelio*, it should be remembered, does not belong to the category of "grand opera," so denominated. It is a pure story of human devotion, made up of a few incidents, and the music simply gives intensity of expression to the situations leading step by step to the *dénouement*.

The performances of the *Marriage of Figaro* and the *Water Carrier* sufficed to show that all the means indispensable to adequate representations of high-class opera were at Mr. Rosa's command; and what he achieved for Mozart and Cherubini he has now achieved for Beethoven. About the power of his orchestra to deal with such work there could be little question, while the thorough efficiency of his chorus under similar circumstances was early proved in the *Water Carrier*, and, quite recently, in Wagner's *Flying Dutchman*, a still more exacting test. In so far as these important accessories are concerned, the realization of Beethoven's intentions is for the most part beyond reproach.

The distribution of the chief characters in *Fidelio* is, all circumstances regarded, singularly good. In Mdlle. Ostava Torriani we do not look for a Schroeder-Devrient, a Malibran, a Sophie Cruvelli, or a Tietjens; we find, nevertheless, an artist intelligent, earnest, and painstaking, with much dramatic sensibility united to comprehension and thorough mastery of the vocal text. This is no slight praise, but is amply merited, and we award it without hesitation. Mdlle. Torriani had already, by her impersonation of Senta, in the *Flying Dutchman*, given a tolerably good idea of what she could do in serious parts; but the impassioned devotion of Leonora soars far above the mystic sentiment of Wagner's heroine; and her success in the two is a strong proof of the versatility of her powers. She has yet to throw more of what the French expressively term "abandon" into her acting—as, for example, in the great scene where Leonora reveals herself as the wife of Pizarro's intended victim. Here, after the discovery, turning her back to Pizarro, she pays so much attention to her husband, that, in spite of the threatening pistol, his designing enemy might get rid of both of them without difficulty. Even while caressing Florestan, Leonora should never take her eyes off Pizarro. But such minor deficiencies are easily rectified by experience, and we hope to welcome in Mdlle. Torriani one who has done something towards permanently establishing the greatest opera of its kind upon the English boards. In Leonora's superb soliloquy, the young Austrian imparts as

much expression to the slow movement (the "Invocation to Hope") as animation to its vigorous sequel. In declamatory recitative she has still something to acquire. This, too, however, will come with time. Miss Julia Gaylord is an attractive Marcellina, acting the character naturally, and giving point to the air in which the gaoler's daughter expresses her love for the supposed Fidelio. She does equal justice to her share of the concerted music, and in the opening duet is fortunate to be associated with so excellent a representative of Jacquin (Marcellina's, for a time, disconsolate lover), as Mr. Charles Lyall, who in this, as in other characters, proves himself one of the best lyric comedians on our stage. Mr. Lyall's long Italian training has been of infinite use, and serves him to good purpose in whatever he essays. Always attentive to the business of the scene, with a quaint individuality of his own, Mr. Lyall boasts, moreover, the qualities of a trained vocalist, and no music comes amiss to him. Mr. Ludwig has to contend with uphill work in the character of Pizarro; but he accomplishes his task with genuine earnestness, and does not fall even before the air in which the despotic Governor exults in the coming sacrifice of Florestan. In his duel with Pizarro, he has an able coadjutor in Mr. Aynsley Cook, whose Rocco, like that of Herr Formes, the best of our time, underneath a rough exterior, reveals a tender-heartedness which gives a certain poetic interest in the character. We have on more than one occasion had to praise the efforts of this gentleman, who, a humorist in his way, knows how, in such a part as that of Rocco, to tone down his exuberance in order to suit the exigencies of a drama which Beethoven thought good enough to set to music. The fine voice of Mr. A. Stevens is of essential service in the grand *finale* which brings the opera to a conclusion. But he should assume more dignity in a situation where the Minister is supposed to act as presiding judge. Mr. Packard, too, possesses a voice fitted to impart due effect to the music of Florestan, but he might throw more passion into the duet with Leonora. He sings the recitative and air in the dungeon scene extremely well, the last part (with the oboe *obbligato* accompaniment) especially so. In conclusion we may say that no performance, as a whole, has conferred more honor upon Mr. Rosa and his company than that of Beethoven's *Fidelio*.

The *Flying Dutchman* maintains its vogue, and drew a crowded audience on Saturday afternoon. In the evening the opera was Auber's *Fra Diavolo*, with Miss Gaylord as Zerlina. A fortnight hence the Lyceum will have closed its doors upon drama with music, to re-open them once more for drama without music.

On Wednesday night, *Pauline*, the new opera by Mr. Frederic H. Cowen, libretto by Mr. Henry Hersee, was produced before a crowded audience with complete success.—*Times*, Nov. 20.

MONDAY POPULAR CONCERTS. The first appearance of Mdlle. Norman-Néruda and Mr. Charles Hallé conferred an interest apart upon Monday's Popular Concert. Both artists received a hearty greeting. The accomplished lady violinist, in her most finished and graceful style, led Schumann's first quartet (A minor) and one of the freshest and liveliest of the many works of the same kind bequeathed to us by Haydn, father, alike, of the quartet and of the symphony. Mr. Hallé played a piano-forte sonata by Beethoven (also in F), second of the series of three, Op. 10; and, with Mdlle. Néruda and Signor Piatti, the E flat trio of Schubert, which, though numbered "Op. 100" in the published catalogue of his works, was composed a year in advance of the trio in B flat, marked "Op. 99," of which Schumann speaks in such rapturous terms, as not only "Schubert's last" (written in 1828, the year of his death) "but most individual work." The fact is, that a preference for one of these trios over the other can only be a matter of feeling, so closely allied are they in idea and treatment. Neither Mdlle. Néruda nor Mr. Hallé has ever played more entirely up to the standard of excellence for which they are distinguished; nor could their efforts have been more thoroughly appreciated. The vocalist at this concert was Mdlle. Sophie Löwe, who gave songs by Beethoven and Rubinstein with her accustomed taste, accompanied to perfection, on the piano-forte, by Sir Julius Benedict—Graphic.

Cherubino, the well-known distinguished critic of the London *Figaro*, stating the decreasing success of the Monday Popular Concerts, says that he, as well as other papers has warned Mr. Arthur Chappell against the obnoxious custom of introducing stars into the pops. The consequence of this mistake is, that, instead of coming to hear the works, the public came to see this or that artist, and on the evening without star, the audience got thin. We deplore the decline of the audiences to that admirable institution, the Monday Popular Concert, but the star system, against which we have written so energetically, is proving a failure everywhere in the end, and particularly undesirable in a solid, quiet, solely musical enterprise like these concerts.

Mr. Arthur Chappell has issued a catalogue of the works performed at the Monday Popular Concerts during the 18 seasons which have passed between Feb. 14th, 1856, when the concerts were first established, and April 18th, when last winter season was concluded. This list includes 1 work by Ascoli, 49 by Beethoven, 1 by Benedict and Piatti, 6 by Sterndale Bennett, 8 by Bocherini, 8 by Brahms, 1 by Brahms and Joachim, 4 by Cherubini, 14

by Chopin, 6 by Clementi, 2 by Corelli, 1 by Donizetti, 10 by Dussek, 6 by Ernst, 2 by Geminiani, 2 by Gernsheim, 1 by Grieg, 15 by Handel, 46 by Haydn, 3 by Stephen Heller, 1 by Hiller, 10 by Hummel, 1 each by Kiel, Krommer, Lejeune, Locatelli, E. J. Loder, Lotto, and Alfred Mellon, 2 by Leclair, 3 by Macfarren, 2 by Marcello, 61 by Mendelssohn, 4 by Molique, 51 by Mozart, 1 by Nardini, 2 by Onslow, 1 each by Paganini, Pinto, Porpora, Rheinberger, Romberg, Rust, and Saint-Saëns, 6 by Raff, 3 by Rossini, 3 by Rubinsteins, 6 by Scarlatti, 29 by Schubert, 42 by Schumann, 2 by Smart, 25 by Spohr, 1 by Steibelt, 3 by Tartini, 4 by Veracini, 7 by Vieuxtemps, 1 each by Viotti and Vitali, 10 by Weber, and 2 by Woelfl; that is to say, in all about 570 works, of which 55 have been added to the repertory during the last two years. The catalogue also contains the dates of the various performances of each particular work, thus forming a valuable index to the collected volumes of the Monday Popular Concerts' analytical programmes.—*Figaro*.

MISS ANNA MEHLIG has been winning fresh laurels in London lately. She gave a piano-forte recital at St. James's Hall on Friday afternoon, Nov. 24th, when the programme included a Prelude and Fugue in C minor, Bach; fifteen variations and Fugue in E flat, Beethoven; *Fantaisie*, Haydn; *Gavotte*, Roeder; *Impromptu* in E flat, Schubert; *Toccata* in E Major, Schumann; *Trois Etudes*, Chopin; *Nocturne* in E flat, Field; *Gnomentanz* in E flat, Seeling; *Don Juan Fantasie*, Liszt.

The *Figaro* has reason to believe that there will be great doings at Cambridge when Herr Brahms and Herr Joachim will attend, in the course of the spring, to be invested with their degrees of Doctor of Music. As is well known, it is usual for those admitted to the degree to contribute an "exercise," or musical work, to prove their fitness for the honor. Herr Brahms has expressly written for the occasion a new symphony (which was, by the way, recently produced at Mannheim), and Herr Joachim will contribute a new work of important dimensions for violin and orchestra. There will, of course, be full orchestra, and Herr Joachim will play, and Herr Brahms conduct. This event, "which we shall, of course all look forward to, bids fair to be by far the most important of the present winter season."

Dwight's Journal of Music.

BOSTON, DEC. 23, 1876.

Harvard Musical Association.

The third Symphony Concert (Thursday afternoon, Dec. 7) was as follows:

Overture to "Alfonso and Estrella"..... Schubert
Piano-forte Concerto, No. 3, in C minor..... Beethoven
Allegro con Brío—Largo—Rondo.
Miss Julia Rivé.

Allegretto, from Symphony No. 3 Gade
Khapsodie Hongroise, No. 2 Liszt
Miss Julia Rivé.
First Symphony, in B flat, Op. 38 Schumann
Andante; Allegro vivace—Larghetto—Scherzo—Allegro animato.

The appreciative audience, the largest of the season so far, was uncommonly responsive to the earnest and successful efforts of the orchestra, and seemed to feel the spirit and intention of the music, and enjoy it heartily. Certainly there is no mistaking the improved tone and temper of the orchestra. The Schumann Symphony in B flat,—the freshest and most unflagging in its inspiration of all the four (and they are all great) received a very spirited and brilliant, as well as discriminating, delicate and just interpretation,—the fruit quite as much of careful practise in past years, as of the special rehearsals for this concert. It was exciting and absorbing, through every one of its elaborate movements, and gave no one a chance to think it was too long. Possibly some one came prepared to think of it as "old":—did he feel older while he listened?

Schubert's strong, grandiose, and very animated Overture, for the most part heroic, but relieved in the middle part by a bright and charming melodic subject, thoroughly original, and which does not recur too often, was well played and put the audience in good mood to welcome what might follow. It has not Schubert's common weakness of prolixity, but is remarkably concise, well rounded and ef-

fective. This Overture was first heard here in the seventh season of these concerts, and has been repeated in several seasons since; but it is one of those things not likely soon to lose its freshness.—In that same seventh season was given, for the first and only time in Boston, Gade's third Symphony, in A minor, Op. 15. It has a delicate, poetic beauty throughout, though as a whole it was not felt to have the stamp of decided power, and so has never been repeated; we seldom or never meet it in the European programmes. The best part of it, fine little gem in its way, is this delicate and fairy-like *Allegretto*, all in a subdued tone, with muted strings, and yet swelling now and then to such full, rich sonority, simply by the intrinsic resources of harmonic structure, as may convince any one that the blaze and ponderosity of modern instrumentation are not essential to true power in music. It was a dainty morsel in the middle of the feast, and delicately was it presented.

But the point of freshest interest in the Concert was the first appearance in this city of a young pianist, who during the last three years has won almost unstinted praise throughout the cities of her native West, as well as by two performances before the New York Philharmonic Society, and during the past summer at the Centennial in Philadelphia. Miss JULIA RIVE, born in Cincinnati, is a young lady of twenty-one, of an artless, unsophisticated character and manner, full of musical enthusiasm, devoted to her instrument from early childhood, and possessing a remarkably quick, sure and retentive memory of most of the important pianoforte works now current among concert players, which reminds us of Rubinstein and Bülow. Her father, whose sudden death a few years ago cut short her studies and her opening career in Germany, was French; her mother is an Alsatienne, at one time a distinguished concert singer and teacher in the West; and to her the child owes the first musical impulse and training. She had instruction from S. B. Mills and others in New York, and at the age of about sixteen she visited Europe, studying at Dresden under Blässmann, at Leipzig with Reinecke, and with Liszt at Weimar. At Leipzig and Dresden she appeared in concerts, and had numerous flattering offers for her services in Europe, when she was called home by her father's death.

By her quiet, unassuming air the young artist took with her audience at once. In the *Allegro* of the Beethoven Concerto her fine touch and remarkably clear, sure, finished execution, equalled the highest anticipations. Her scale passages, however rapid, and arpeggios were beautifully pure and even, the full chords firmly planted, and all the ornamental graces very delicately felt out. There was only wanting somewhat more of power, at least for such a hall. Her execution of the very elaborate and difficult cadenza by Reinecke was brilliant in the extreme, and we have hardly heard her rapid octave passages surpassed. Yet as an interpretation the performance was not faultless; there were liberties with tempo, especially too much *ritardando* in the more singing passages, which must have been embarrassing to any orchestra. It would seem that, with all her rare accomplishment, she is yet in some important respects a child in art, and has something yet to learn in the way of musical conception in dealing with such master works. With more experience she will play more steadily. Perhaps it is that her life so far has been preoccupied in the acquisition of all this remarkable technique and in an immense amount of memorizing (for we are assured she could have played any other Beethoven Concerto, or any other Rhapsody of Liszt at almost a moment's warning) so that the real intellectual life in music has but begun for her. But there is no denying that she plays *con amore* and with fervor, and shows a nature truly musical. This was more evident in her beautiful rendering of the deeply poetic *Largo*, and in the point and finesse which she revealed in the *Rondo*, so often treated as a simple commonplace affair. She is much at home in Liszt, and played the Hungarian Rhapsody with remark-

ble brilliancy and sustained power. Since the first appearance of Miss Mehlig, no pianist in these concerts has called forth such demonstrative applause; and her rendering of that strange and difficult first Allegro from the "Viennese Carnival Pranks" of Schumann, with which she answered the encore, seemed to us the best of all.—We shall all be glad to hear more of Miss Rive.

The fourth Concert is postponed to *Tuesday* (the day after Christmas), and has the following programme:

PART I. Concert Overture, in A *Riot*; Piano Concerto, in A minor, Schumann (Wm. H. SHERWOOD).—PART II. Pastoral Symphony, Beethoven; Tenor Song: "Adelaide," Beethoven (W. J. WINCH); Jubilee Overture, Weber.

Annette Essipoff.

The young Russian pianist (wife of her Russian teacher Leeschitzki), who has risen to such fame within the last two or three years, came to us last week, modestly heralded and advertised, gave four concerts and, slowly, it must be confessed, but surely, conquered. And that, too, in spite of the extravagant laudations of the New York critics, who pronounced her equal and even superior to Rubinstein and Von Bülow. We think such comparisons are idle and even mischievous; they render a would-be discriminating audience incredulous and slow to be convinced; besides, that is not the point of which one cares to be convinced, so much as of the positive artistic virtue of the artist in herself. We do her wrong to judge her looking at another. This incredulity may have been one cause of the comparatively small and coolly listening audience in the Music Hall, on the first night (Monday, Dec. 11)—a coolness, too, which seemed to be reflected in her own performance; for, wonderfully perfect as it was in many ways, the witchery of an inspired Art was scarcely felt that night. Not that she slighted anything, not that her mental concentration on each task seemed not as complete and real as her consummate technique and the quiet self-possession of her manner, which was altogether lady-like and charming; but, somehow, the magnetic current did not seem to flow. Yet even then there was enough to make it easy to accept her as *facile princeps* among female virtuosos. Then too there was a certain disappointment in the meagreness of this, and all the programmes, for a public spoiled by the lavish opulence of Rubinstein and Bülow. Here is the first one:

1. Overture—"Nozze di Figaro".....Mozart
Orchestra (Mr. Ferdinand Dulcken), Conductor.
2. Grand Concerto, E Major.....Chopin
Madame Annette Essipoff.
3. Song.....
4. Concerto for the Violin.....Leonard
Monsieur Alfred Vivien.
5. a Des Abends.....Schumann
b Gavotte.....Glinka-Brahms
c Les Deux Alouettes.....Leeschitzki
d Intermezzo.....Hans von Bülow
Madame Annette Essipoff.
6. Song.....
7. Caprice Fantastique. (Violin).....Wieniawski
8. Fantaïsie Hongroise, No. 14.....Liszt
Dedicated to Hans von Bülow.

The orchestra was small, such only as can be picked up here on theatre nights, and, under indifferent conductorship, did not conspire very sympathetically toward a satisfactory performance. In the Chopin Concerto what we first felt in Madame Essipoff's playing was the wonderful elasticity, force, delicacy and certainty of her touch. She seems organized for the piano; the beautiful movement of her hand and wrist is worth watching for itself. The stroke, with a fine cat-like strength and subtlety and certainty, lights on the key infallibly with just the needed shade of power, whether of utmost softness, or lightning-like incisive accent. And each note, even in the most rapid passages, is so beautifully rounded and so individual, the quality of tone so shaded and so colored, if we may say that of an instrument of fixed tones. Then we thought of the consummate technique, the perfect evenness and beauty of the running passages, the masculine firm grasp of chords, the finished execution every way, and the quiet ease, the even poise, with which everything is done as by one who had long since ceased to think of difficulties. Her phrasing is as faultless as her precision is infallible; every figure, every motive stands out for itself, while it is set loyally in right relations. We must remark here, however, what we perceived all through the week (perhaps she has cultivated the habit for concert effect) that she is apt to set the upper part, the melody, in almost undue prominence, shading the accompanying harmony so much that

the left hand seems weak in comparison with the right. That she felt the Chopin music and conceived it in a true artistic sense, we saw no reason to doubt, although we cannot say it was the most inspiring interpretation we have ever heard of that Concerto.

Her rendering of Schumann's "Des Abends" (the first of the eight *Phantasie-Stücke*, op. 12) did not quite give us all that we are wont to expect from it; either she or we were not just in the mood of it. The other little pieces were as bright and winsome as could be desired, especially the two *Alouettes*. The 14th *Rhapsodie Hongroise* of Liszt, which was with orchestra (but half rehearsed) was a most brilliant piece of virtuosity. Mme. Essipoff was repeatedly recalled, but honored no encores; the example commands respect at least.

We pass to Wednesday evening's programme, when the orchestra was dropped, leaving it a Chamber Concert in the spacious Music Hall. The audience was even smaller than before, the weather being frosty and not kindly. But how can anyone expect a Chamber concert audience to crowd that Hall? Neither Rubinstein nor Bülow did it, and the smallest audience of either of the three would be counted a large one in any hall for music of that kind in Europe.

1. Grand Sonata, C major, opus 53.....Beethoven
Madame Annette Essipoff.
2. Introduction—"Cadenza ed Adagio,"..Vieuxtemps
Monsieur Alfred Vivien.
3. Misero, che faro.....Pacini
4. a, Nocturne, Field, b, Traumeswirren. Schumann
c, Etude, Db.....Liszt
5. "Rest in the Lord".....Mendelssohn
6. a, Berceuse, opus 53, b, Mazurka, c, Valse. Chopin
7. Polonaise.....Wieniawski
Monsieur Alfred Vivien.
8. Scherzo, C sharp minor.....Chopin

The op. 53 of Beethoven, one of the most original and imaginative of the Sonatas, we have more than once heard more satisfactorily interpreted. It was begun too loud, when it should steal upon us with a distant murmur, swiftly developing in force and purpose. The short *Adagio*, which is but the prelude to the fairy-like and fascinating *Rondo*, was rather stiffly phrased; but the *Rondo* itself was exquisitely rendered; it was like a play of Northern lights with stars gleaming through them. The Nocturne by Field, one of the simple originals of that form, required no great art; it was gracefully and simply played, the melody (as we have said before) being strongly marked and set forward in a strong light. The Schumann piece (another number of op. 12), expressing dream bowdlerism, is a most Jack-o'-lantern little fancy, and was most deftly executed with a light and rapid fairy touch. The Liszt *Etude*, which we did not admire as a composition, displayed the fair artist's virtuosity in an astonishing degree as anything. The *Berceuse* of Chopin was given with a lovely evenness and delicacy, though we never forgot Rubinstein in that. The *Mazurka* (in B minor, op. 33) seemed to us attacked in rather too pert a style; but afterwards the leading theme recurred in a more subdued poetic shading, its brightness more suffused with sentiment. The *Waltz* (in A flat, op. 42) was exquisite play for her fleet, even fingers. But to our mind the great performance of that evening was the last, the vigorous, impassioned *Scherzo* by Chopin, which was brought out with the most impressive power and breadth.—Again the audience admired, but was not carried away; again plenty of recalls, but nothing added or repeated in response.

Third Concert, Friday evening. This time the fire did burn, the listeners (still fewer than before) were all aglow; and so too seemed Mme. Essipoff; they thought her "in the mood" for once; we like her all the better that she is not always so; it seems more real and more human; we cannot but suspect the inspiration that is always at its height.

Programme:—

1. Toccata
2. Song.....
3. Andante and Scherzo, E minor.....Mendelssohn
Impromptu.....Schubert
4. Grand Concerto, D major.....Paganini
Mons. Alfred Vivien.
5. a, Variations.....Rameau
- b, Zur Gitarre.....Hiller
- c, Gavotte.....Silas
6. Song.....
7. Legende, (arranged expressly for Monsieur Vivien), Dulcken
8. Valse, A flat.....Rubinstein

Tausig's remarkably effective transcription of Bach's great Organ Toccata in D minor was superb-

ly played, giving it an organ like brilliancy and breadth. The Andante and Scherzo by Mendelssohn (the last two of the seven pieces in Op. 7), the former in E minor, the latter in E major, were finely rendered, especially the light staccato, almost the flutter of insect wings, of the exceedingly rapid Scherzo. Yet we dare not say it was quite up to Bülow's rendering on that stormy night which he devoted to Mendelssohn and Schumann! The Schumann *Impromptu* was given to perfection, with all its poetry and grace, each variation coming with a new, fresh charm. The other little pieces, all exquisite in the performance, demand little notice of themselves. So we pass on, rapidly, to Saturday's Matinée, when Mme. Essipoff began with a very fine, appreciative rendering of most of the little *Scènes Mignonnes* of Schumann's "Carnival," omitting a few which could be spared. Then a group from Chopin: a Nocturne, and Mazurka, both favorites, and the less familiar Etude in G flat major, that rapid flight of triplets played here not long since by Mr. Sherwood, and here set down as a "Study on the black keys;" we can conceive of nothing finer than her rendering of all these. The "Moonlight Sonata" too was wonderfully well interpreted, with such wealth of tone, and such expressive accent in the first movement, that the great hall was instinct with its deep sentiment and poetry. She closed the concert with Waltz after Strauss: "Wir leben nur einmal," by Tausig, immensely difficult and far from beautiful we thought. It seemed to us that virtuosity could go no further, but of such feats we cannot pretend to set the limits. We would have preferred a nobler work for the last impression of so rare and interesting an artist.

We have not mentioned her assistants. Of the singing the least said the better. Mons Vivien is a good, sound violinist of the Belgian school, who does all in a straightforward, honest and effective manner, with plenty of execution, tasteful and brilliant, without affectations, albeit rather cold.

—We feel that we have by no means heard the whole of Mme. Essipoff. She has left us with a strong desire to hear her more, and in better programmes, and to know her better. If Rubinstein and Bülow gave us rather a surfeit with their immense programmes, she has left us with an appetite. We fear it will be long before we hear any pianist playing to compare with it, unless she come again.

Chamber Concerts.

THE MENDELSSOHN QUINTETTE CLUB gave two good Concerts in Bumstead Hall, on Saturday evenings, Nov. 23, and Dec. 2. Each began and ended with a concerted work for strings in classical form, two of which were new, the other two established favorites. Each offered a new singer, fresh and full of promise. A few instrumental solos filled out the remainder of the programmes. The Sextet (Op. 18, in F) by Brahms impressed us on this first hearing as one of the best of the new works we have heard for some time; strong, consistent, full of thoughts well developed,—on the whole, music one could readily enjoy and wish to hear again. We confess it opened not so promisingly; but, as it developed, it grew more and more interesting. The *Andante* has a noble series of variations. The strings sounded somewhat roughly in that hall, but on the whole the rendering was good. That Concert closed with the beautiful and genial eighth Quartet of Beethoven, the E minor of the Rassmowsky set, remarkably well led by Mr. ALLEN, whose violin playing is better than ever. The singer, Miss ELLA C. LEWIS, of Portland, won immediate favor by the rich, sympathetic quality of her voice, not large in compass, and by the simple, warm expression with which she sang a *Sainte Maria* by Faure, a Serenade by Raff and a Song by Taubert. Mr. EDWARD HINDL's flute playing (*Fantaisie* on a Slavonic Air) was of masterly perfection.

The second concert opened with a Quartet (G-minor, Op. 90) by Rubinstein, of which we could make nothing. Short, spasmodic passages and phrases, like the chafing of a caged wild beast,—beginnings leading to nothing,—fruitless impulse and endeavor, sound and fury with but little music,—is all we can recall of the first movement. The rhythmical oddity of the second movement (Allegro) in five-eight time, was only a curiosity. It might have been suggested by some Russian dance; but really five-beat rhythm is no rhythm; it would puzzle any ear to tell where any measure began, or to mark any regularity of accent. The *Adagio* was

more like music; the Finale full of the wild Cosack.—How refreshing, satisfying, after this, to hear the noble Schubert Quintet with two Cellos! This was finely played.

Miss E. A. HUMPHREY, still a pupil, though she has travelled with the Club, has a soprano voice of much power and sweetness and good compass, remarkably true and even throughout; and she sang the trying "Infelice" of Mendelssohn with good conception and a high degree of style and execution. She seems to be in the right way to make a singer. Her two songs by Franz: "On a Thorn bush" and "In May," were very nicely sung, the latter warmly encored.—Mr. HENXIE gave an admirable rendering of a Serenade for the Violoncello by Lindner; and Mr. ALLEN played "Le Tombeau," one of the many Sonatas by one of the best of the old violin composers, Leclair, who flourished under Louis Quinze, in a very finished and artistic manner.

These were very enjoyable concerts, and more of the same sort would be welcome. But now this Pleiad group (the singer makes the seventh star) is travelling away westward to its remote aphelion.

MR. AND MRS. W. H. SHERWOOD'S PIANO RECITALS.

We were compelled to lose the first, (Nov. 27), of which the report was flattering, the programme remarkable, but much too long. Mr. Sherwood played Prelude and Fugue of Bach; Sonata, Op. 31, No. 3, of Beethoven; a Prelude, Waltz and Song without Words of his own; Fugue by Rheinberger, Serenade by Rubinstein, and Liszt's arrangement of the *Tannhäuser* March. Mrs. Sherwood played: Thalberg's Etude in A minor; Barcarole, Op. 93, Bk. 4, by Rubinstein; Etude, by Chopin, in F. Op. 10, Bk. 2; Scherzo, Op. 1, by Moszkowski; "Kyriss" (new) by Jensen; and Toccata, G minor, by Rheinberger. The artist couple also played, on two pianos, the Andante and Variations, in B flat, by Schumann, and Henselt's Arrangement of the Grand Duo Concertante by Weber, Op. 48.

The second Recital (Union Hall,) last Tuesday, had this programme:

Chromatic Fantasie and Fugue.....	Bach
Sonata, Op. 101.....	Beethoven
Mrs. Sherwood,	
a, Vocal, "Der Nussbaum" (The Nut Tree). Schumann	Franz
b, "Marie".....	Franz
c, Old German Spring Song.....	Mendelssohn
Mr. Geo. L. Osgood.	
Rondo, Op. 73, C major, for two pianos.....	Chopin
Mrs. and Mr. Sherwood.	
a, Vocal, "Asra" (Song of the Eastern Slave),	Rubinstein
b, "Thou art like unto a flower".....	Rubinstein
Mr. Geo. L. Osgood.	
a, "Ende vom Lied," Op. 12, No. 8.... Schumann	
b, "Song without Words," No. 2 A min. Mendelssohn	
c, "Mementa Musicae," Op. 94, No. 3.... Schubert	
d, "Isolden's Liebes-Tod," from "Tristan and Isolde".....	Liszt-Wagner
Mr. Sherwood.	
"Tasso," Symphonic Poem (arranged for two pianos).....	Franz Liszt

—But we must take another opportunity to tell of the fine impression which the performances, almost without exception, made upon a cultivated audience.—"Special attractions" will be offered for the third Recital, yet to be announced. The Philharmonic Club will appear in the fourth, Feb. 2.

MALE PART-SONG. We can but allude to the very beautiful singing of the BOYLSTON CLUB at its first concert of the season in the Music Hall, Dec. 6. Never have the voices seemed so well balanced, the ensemble so finely blended, and the harmony so pure. The rendering of nearly every number in a programme simply of part-songs, but choir, was such as to do the highest credit to the choir (now raised to very near 100 voices), and to its capable conductor, GKO. L. Osgood.—But there is a limit to the charm of mere men's voices, which the singers themselves, the best of them, are beginning more and more to feel; and we are glad to learn that the Boylston Club is taking the initiative in affiliating with itself a chorus of mixed voices, which will be both numerous and select, competent to perform Cantatas, etc., with orchestra.

CHRISTMAS ORATORIO. The performance of the "Messiah" tomorrow evening will probably be in many respects such as to give a fresh interest to the grand old work. It will be done with the added

accompaniments by Robert Franz, and with a new and truer phrasing for the instruments carefully marked by Mr. Zerrahn, of which we copy an account on another page. The solo singers are named in all the newspapers.

The fourth HARVARD Concert is postponed to Tuesday, the 26th, (day after Christmas). The programme we have given.—In the fifth (Jan. 4), Madame CAPPANI will sing "Non più di fiori," from Mozart's *Tito*, besides songs. The Symphony will be Gade's No. 4, in B flat.—Miss NITA GÄRTANO will sing in the 6th concert, Feb. 1; and Mme. SCHILLER will play in one of the following concerts.

NEW BRIGHTON, STATEN ISLAND, N. Y.—The Philharmonic Concerts of Staten Island were organized nearly a year ago by an energetic member of the community, in order to meet the needs of music lovers, resident on the Island. Indeed they were a godsend, for the bad weather in winter and the floating ice in the bay, made the journey to New York not only toious and disagreeable, but sometimes positively dangerous: so that lovers of true music were often debarred from enjoying their favorite entertainment. This was the origin of the Philharmonic Society, which has now been organized into a company, and five Concerts are to be given in the course of the winter. The first took place on the 1st of December, and of this we propose to send a short criticism.

The performers have had many difficulties to overcome, not the smallest being the very limited size of the hall. The acoustic arrangements are poor, and the platform, with a grand piano, is singularly cramped, allowing only seven performers to be upon the platform at any one time. This of course ties the hands of the musical manager. Mr. Werner very much in the choice of music, allowing only quartets, trios, solos, or septettes to be played, and he deserves all praise for his able selection.

The programme for the first Concert was rather a mixed one, and evidently made to draw an audience, a device very unbecoming to the real lovers of good music, it seems to us. A short opening address was made by Mr. George William Curtis, and the concert began with the Septette of Hummel. Mr. Richard Hoffman was at the piano, accompanied by six of Thomas' orchestra; they all did their parts well, and Mr. Hoffman played with his usual precision and delicacy, although to our thinking too much prominence was given to the piano, at the expense of the Violoncello, which should play such an important part in two of the movements.

The Septette was followed by Mr. Carl Hamm's rendering of the Ballad and Polonaise of Vieuxtemps. There is no doubt of Mr. Hamm's rare manipulation of the Violin and the delicacy of his touch, but there was a little too much sentimentality shown in the Ballad movement. The Polonaise was admirably played, however, and made up for all former deficiencies: the tripping time of the Polonaise was excellently marked and Mr. Hamm kept his orchestra well in hand, and prevented them from feeble straggling. Miss Antonio Henne then sang the *Aria* from Romeo and Juliet of Berlioz. After the excellent music which had preceded it, the Berlioz music stood out in its true light of glaring badness. It is the fashion to admire Berlioz and Offenbach, we know, but after all they are but clap-trap, and false to all true musical ideas. Miss Henne's voice is a beautiful *Contralto*, but spoilt by bad teaching. She has a wretched method and that odious trick of drawing up from one note to another, giving one the benefit of the entire gamut. Should the interval be from the tonic to the dominant, she makes you hear the third and subdominant as well, till you remain doubtful as to the note intended. The harp accompaniment with the harmonium was feeble to a degree, and we were rejoiced when this performance was over.

The second part began with the Beethoven Quartette in C minor, No. 4. We looked forward to this as an oasis in the desert, but alas! only to be dismally disappointed. The strings were rough, and the performers apparently spelled their music. They put no feeling, no expression into it, and yet the spirit of the great master breathed out in spite of such unmannerly rendering, and comforted me in a weary soul with its beauty. Madame Marguerite Bertoneca then played "La danse des Sylphes" by Godofred on the harp, but the harp alone does not amount to very much. Mr. Hoffman played two pieces of his own, Barcarolle and Cascara la, light and fantastic. Miss Henne gave us one of Arthur Sullivan's songs, something about a dream. The gem of the evening was the "Träumerlied" of Schumann as a quartette, and finished the concert. So healthfully was this rendered that the audience acknowledged its power by nodding their good-nights to the music.

CHICAGO, DEC. 8.—Since my last letter we have had the Kellogg English Opera for two weeks. They played to overflowing houses in McVicker's theatre. All their representations were enjoyable. No repetitions were given. Their most serious efforts were devoted to Wagner's "Flying Dutchman" and Meyerbeer's "Star of the North." I find both these works stupid. Of course both of them are beyond the resources of this troupe, still the performances were enjoyable. The management is entitled to great credit for the liberality and courage displayed in these serious undertakings. The Tribune pronounces the Lucia representation the best they gave here. The Kellogg people were very fortunate in coming so soon after Strakosch's Italian troupe, for that was so totally and frightfully bad as to make the most ordinary singing sound well by contrast. But Miss Kellogg needs no such allowance, her personations evincing careful study and considerable intelligence; and her singing was, of course, very enjoyable.

Last Monday night Mr. Julius Fuchs gave a soirée of his pupils at Baur's music store, noticeable for its great length and the monotony of the programme. The playing was very good and spoke well for the teacher. Mr. Fuchs I had occasion to mention, I think, some years ago, since when I have lost sight of him. He came here in 1868 or '69, and has played in public several times since on the organ and piano. I believe he leads a German singing society, and at one time he organized an orchestra, *d la Blise*, Strauss, Gilmore, Thomas, with beer *obligato*. But it did not succeed. Mr. Fuchs is a fine musical scholar and a good organist and pianist; and I cannot help thinking that under a different state of things (that is, with more encouragement to chamber music) his ability might be used more productively.

Mr. Florence Ziegfeld gave a soirée with some of the pupils of his so-called "Musical College," at the Methodist Church, about ten days ago. Two who there appeared play remarkably well: Miss Wichard (who has a fine touch), and Miss Clara Murdoch (who has more technique.) Both these are teachers in the "College."

I have taken the liberty of placing the name "college" between inverted commas, not because I wish to insinuate anything against the thoroughness or otherwise of the school, but simply to signify my disaffection toward all such high-sounding, inappropriate titles, to which we run entirely too much in America (though Mr. Ziegfeld and his teachers are Germans.) For, to apply the term "College" to a private academy, having neither stated courses of study, public examinations, nor any kind of college machinery except the name, seems to me entirely unwarranted and in bad taste, although unfortunately not illegal. I say all this, it will be observed, without the slightest intention of disparaging the teaching there, for I personally know some of the teachers and Mr. Ziegfeld himself to be well-educated musicians; but also equally without intention of praising, for it is impossible for an outsider to really learn anything definite about the quality of work done at such schools. Once in a while they produce a good player. This, however, does not signify; the question is: What is the *average* work done there? And to this question, for some reason, I have been unable to procure an answer. This is the great weakness of nearly all our music schools. Nobody is allowed to visit a class. There is no public examination. Courses of study are not published. I suppose the schools in Boston are better managed; and I have also found Oberlin less reticent. It must also be admitted that the public cares very little for thoroughness; or rather, perhaps, it is too good-natured, and, like charity, "thinketh no evil."

THE APOLLO CLUB.

The first concerts of the Apollo Club took place on Tuesday and Thursday of this week. Owing to the large number of associate members, the concert had to be duplicated, half the members coming one night, and half the other. I suppose the two audiences would amount to very nearly six thousand people. McCormick hall was crowded both nights. The programme was this:

1. a. Calm Sea.....Rabinstein
- b. The Beliegender.....Sullivan
2. By Celia's Arbor.....Horsley
3. a. Greeting to Chicago (Marche).....Kunkel
- b. Variations on a Beethoven theme. Saint Saëns
- The Kunkel Brothers (Two pianos)
4. Night Song.....Abt
- & Spring Song.....Franke
5. Le Pré aux Clercs.....Herold
- Miss Emma Thursby, (Violin obligato by Mr. Wm. Lewis.)
- (Encore)—Ave Maria.....Bach-Gounod
- Miss Thursby, piano, violin, and chorus.
6. Myneher van Dunck.....Bishop
7. Great is Jehovah (Die Altmacht).....Schubert
- Liszt's arrangement.
8. Faust Grand Fantasy.....Kunkel
- Kunkel Brothers.
9. Serenade—'Sunlight hath begun'.....Abt
10. a. Birdie's Good-bye.....Taubert
- b. Bird Song.....Taubert
- Miss Thursby,
- (Encore—Rabinstein's "Thou'ret like a lovely flower.")
11. Storm and Blessing.....Kalliwoda

The programme was too long, and too many encores were allowed. The club numbered seventy-two under the direction of Mr. Wm. L. Tomlins

and manifested throughout their very fine training. On the second night the first tenors went down a little from the pitch toward the close, but as a whole the intonation was unusually good. The attack was fine and the shading very delicate. The *pianissimo* was perhaps made something too much of. The volume of tone and the solidity of it in the *forte* and "eighites" (as the girl said) were most admirable. Still something remains to do. When the Apollo Club becomes able to sing such a chorus as Schubert's "Die Altmacht" with the same solid intonation that they produce on simpler works, then I shall know that summer is night. If any leader can secure this, Mr. Tomlins will; and I wait to report his success. What seems to be lacking is a thorough appreciation of the modulatory structure of the music, and in this direction every concert shows some advance. I have not availed myself of an invitation to attend a rehearsal, but purpose doing so presently. It speaks well for the choir music of this city that every good leader is a member of this carefully trained club, and so is in a way of constant improvement.

The Club has lately occupied new rooms in the American Express Company's building, where they have a reading-room and a hall. Financially and socially, as well as musically, the Apollo Club is in a fine condition.

Miss Thursby made a splendid success (and even a furor on the second evening.) I find her singing very enjoyable indeed, although her voice is hardly large enough for such a hall. The only criticism I should wish to venture on at present is upon her use of the *tremolo*, which was incessant, and which will presently ruin her intonation if she doesn't reform.

The duet playing of the Kunkel brothers was very accurate and spirited. They have considerable technique, and in the Saint-Saëns variations on a Beethoven theme appeared to great advantage; for there they manifested no small refinement. The second evening they played a Polacca of Weber's arranged by Liszt, to whose arrangement, where it lacked in brilliancy (!), they had themselves added passages. The result was a very brilliant and dashing piece, though somewhat wanting in the reserve of true art. To put it mildly, these gentlemen are not noticeable for feeling and soul in playing; and in their own pieces, I must confess, I was reminded of some new and very superior kind of hand-organ,—such were the mechanical precision and automatism like qualities of the play. The press here with one accord gave them "particular fits," as the saying is.

And speaking of the press reminds me that the Times here spoke of the Bach-Gounod "Ave-Maria" as being from Gounod's "Faust."

Mr. Emil Liebling gave his first recital to-day. I will speak of his playing more fully next time.

DER FRETSCHUETZ.

GERMANSTOWN, PA. The Philadelphia *Inquirer*, of Dec. 15, has the following. The vocal soloist referred to is the daughter of the late president of our Boston Handel and Haydn Society, now a resident of Philadelphia.

THE ARION SOCIETY CONCERT.—The Arion Society, of Germantown, is one of the numerous male choruses which have sprung up in this city during the past decade. The Arion has been organized for three seasons, and gave last evening its opening entertainment of the present winter. Its new leader, Mr. Michael H. Cross, has no successful competitor in this branch of musical education.

The Arion Society appeared last night at Association Hall, a very convenient and roomy auditorium, which was well filled with a choice audience. The acoustical qualities of this hall are exceedingly good, and it has the advantage of a fine organ at the rear of the stage. The Arion Society sang with care, good taste and intelligence. The first and second bassos are superior to the tenors. The selections offered embraced a variety of subjects and the differences of expression were mostly well observed. The body of voices incorporates (?) remarkably well, and the varied subjects of the different selections were quite skillfully represented. The "Exile's Song," by Curschmann, with Mr. Peabody's baritone solo, and Macfarren's "Autumn," call for particular praise.

The vocal soloist of the evening was Miss Fannie L. Barnes. This young lady has an agreeable presence, a very good voice, and, evidently, a musical education. Being yet quite young, she possesses more possibilities than actualities; but her voice has a wealth of power and resonance, and the finer points of expressional development are pretty sure to follow. Miss Barnes sang Rossini's "Una voce," and a very good ballad by that skillful London musician, Randegger. Both of these selections were encored, and the lady was received with evident favor. Mr. Engelke, a well-known performer on the violoncello, who came to this country in the famous Julian band, gave two solos last evening, which were among the most genuine pleasures of the evening.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Song of the Sea. For Bass Voice. Bb. 4.
f to d. (Bass Staff.) Eayrs. 40

"Backward and forward, under the moon."

Swingeth the tide in its time-worn sway."

A grand, ground-swell swing to it. Carry it to sea with you, jolly yachtsmen!

Don't forget to Write me, Darling. Illustrated Title. G. 3. c to D. Launder. 40
"Write, if only but a line."
Pleasing ballad, in popular style,

A Song to lay at the Feet of my Love. F. 3. c to F. Gabriel. 40
"A heart to lay at the feet of my love,
To leave it there in its simple truth."

A melodious song, characterized with the taste of Aldé, who wrote the words, and of Virginia Gabriel.

Ocean Voices. D. 4. c to E. Pinsuti. 40
"And I seem to see the Sea-gods Rocking on the spray."

A very good kind of song, uniting Italian elegance with a construction sufficiently easy for most singers.

The Path by the Brook-side. Song and Chorus. Bb. 3. f to F. Pyke. 30
"Our hearts were as light as theilles,
That spring from the soft dewy sod."

Words by Geo. Cooper. Smooth and good music.

Far o'er the Western Hills. Even'g Hymn. Solos and Q. T. D. 4. a to a. Johnston. 35
"Soon to my mental sight
Earth will be shaded."

A very beautiful hymn, and effective music, which includes a solo for Soprano, for Alto, for Tenor, and for Baritone or Bass.

Only a Glance. C. 3. c to F. Woolf. 35
"But I know that my heart, in the years to come,
Will beat true as it does today."
Should be a very effective song for a parlor or public performance.

Instrumental.

Tone Pictures. Six Instructive Pieces by J. Löw, each 30

1. Good Morning, (Morgengruss.)
2. Memory. 4. In the Free Air.
3. Happy Play. 5. Evening Rest.
6. Spring Tidings.

These are neatly arranged for *small hands*, are fingered, and well contrived to make study agreeable.

Twelve Easy Pieces for Violin (1st Position) and Piano. By Eichberg, each, 40

1. Canzonetta : 2. Nocturne ; 3. Hongroise ; 4. Wild Rose ; 5. Gavotte ; 6. Saltarella ; 7. Polonaise ; 8. Andante and Rondino ; 9. Thema and Var ; 10. Menuetto ; 11. Fairy Legend ; 12. March.

Elegant little instructive pieces.

ida. "Beyer's Repertoire." 3. 35

This is No. 68 of the Repertoire, and each number contains a few of the best airs of one opera. Thus the set introduces us to 68 operas, which are about all of any present prominence.

Impromptu. Op. 142. Ab. 4. Schubert. 30
A well thought out impromptu that will well repay acquaintance.

The Happy Return (Lheureux Retour). Caprice Brilliant. For 4 Hands. Eb. 4. Sherwood. 1.00

Of a bright, glancing brilliancy, requiring an easy springing hand. Thus it differs from most 4 hand pieces, that show power rather than lightness.

Variations on Sicilian Hymn. 2 Performers on the Organ. 1.00

No. 11 of Eugene Thayer's "Album."

The sweet old tune here appears adorned with rare musical flowers and all tasteful ornaments.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E" means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

